



10474

musicalia



# FR. CHOPIN'S Pianoforte-Werke

revidirt und mit Fingersatz versehen

(zum grössten Theil nach des Autors Notirungen)

von

**Carl Mikuli.****Einzel-Ausgabe.****Band I. Mazurkas.**

- No. 1. Op. 6 No. 1. *Fism.*  
 No. 2. Op. 6 No. 2. *Cism.*  
 No. 3. Op. 6 No. 3. *E.*  
 No. 4. Op. 6 No. 4. *Esm.*  
 No. 5. Op. 7 No. 1. *B.*  
 No. 6. Op. 7 No. 2. *Am.*  
 No. 7. Op. 7 No. 3. *Fm.*  
 No. 8. Op. 7 No. 4. *As.*  
 No. 9. Op. 7 No. 5. *C.*  
 No. 10. Op. 17 No. 1. *B.*  
 No. 11. Op. 17 No. 2. *Em.*  
 No. 12. Op. 17 No. 3. *As.*  
 No. 13. Op. 17 No. 4. *Am.*  
 No. 14. Op. 24 No. 1. *Gm.*  
 No. 15. Op. 24 No. 2. *C.*  
 No. 16. Op. 24 No. 3. *As.*  
 No. 17. Op. 24 No. 4. *Dm.*  
 No. 18. Op. 30 No. 1. *Cm.*  
 No. 19. Op. 30 No. 2. *Hm.*  
 No. 20. Op. 30 No. 3. *Des.*  
 No. 21. Op. 30 No. 4. *Cism.*  
 No. 22. Op. 33 No. 1. *Gism.*  
 No. 23. Op. 33 No. 2. *D.*  
 No. 24. Op. 33 No. 3. *C.*  
 No. 25. Op. 33 No. 4. *Hm.*  
 No. 26. Op. 41 No. 1. *Cism.*  
 No. 27. Op. 41 No. 2. *Em.*  
 No. 28. Op. 41 No. 3. *H.*  
 No. 29. Op. 41 No. 4. *As.*  
 No. 30. Op. 50 No. 1. *G.*  
 No. 31. Op. 50 No. 2. *As.*  
 No. 32. Op. 50 No. 3. *Cism.*  
 No. 33. Op. 56 No. 1. *H.*  
 No. 34. Op. 56 No. 2. *C.*  
 No. 35. Op. 56 No. 3. *Cm.*  
 No. 36. Op. 59 No. 1. *Am.*  
 No. 37. Op. 59 No. 2. *As.*  
 No. 38. Op. 59 No. 3. *Fism.*  
 No. 39. Op. 63 No. 1. *H.*  
 No. 40. Op. 63 No. 2. *Fm.*  
 No. 41. Op. 63 No. 3. *Cism.*  
 No. 42. Op. 67 No. 1. *G.*  
 No. 43. Op. 67 No. 2. *Gm.*  
 No. 44. Op. 67 No. 3. *C.*  
 No. 45. Op. 67 No. 4. *Am.*  
 No. 46. Op. 68 No. 1. *C.*  
 No. 47. Op. 68 No. 2. *Am.*  
 No. 48. Op. 68 No. 3. *F.*  
 No. 49. Op. 68 No. 4. *Fm.*  
 No. 50. (Notre temps No. 2.) *Am.*  
 No. 51. *Am.*

**Band II. Nottornos.**

- No. 1. Op. 9 No. 1. *Bm.*  
 No. 2. Op. 9 No. 2. *Es.*  
 No. 3. Op. 9 No. 3. *H.*  
 No. 4. Op. 15 No. 1. *F.*  
 No. 5. Op. 15 No. 2. *Fis.*  
 No. 6. Op. 15 No. 3. *Gm.*  
 No. 7. Op. 27 No. 1. *Cism.*  
 No. 8. Op. 27 No. 2. *Des.*  
 No. 9. Op. 32 No. 1. *H.*  
 No. 10. Op. 32 No. 2. *As.*  
 No. 11. Op. 37 No. 1. *Gm.*  
 No. 12. Op. 37 No. 2. *G.*  
 No. 13. Op. 48 No. 1. *Cm.*  
 No. 14. Op. 48 No. 2. *Fism.*  
 No. 15. Op. 55 No. 1. *Fm.*  
 No. 16. Op. 55 No. 2. *Es.*  
 No. 17. Op. 62 No. 1. *H.*  
 No. 18. Op. 62 No. 2. *E.*  
 No. 19. Op. 72 No. 1. *Em.*

**Band III. Etuden.**

- No. 1. Op. 10 No. 1. *C.*  
 No. 2. Op. 10 No. 2. *Am.*  
 No. 3. Op. 10 No. 3. *E.*  
 No. 4. Op. 10 No. 4. *Cism.*  
 No. 5. Op. 10 No. 5. *Ges.*  
 No. 6. Op. 10 No. 6. *Esm.*  
 No. 7. Op. 10 No. 7. *C.*  
 No. 8. Op. 10 No. 8. *F.*  
 No. 9. Op. 10 No. 9. *Fm.*  
 No. 10. Op. 10 No. 10. *As.*  
 No. 11. Op. 10 No. 11. *Es.*  
 No. 12. Op. 10 No. 12. *Cm.*  
 No. 13. Op. 25 No. 1. *As.*  
 No. 14. Op. 25 No. 2. *Fm.*  
 No. 15. Op. 25 No. 3. *F.*  
 No. 16. Op. 25 No. 4. *Am.*  
 No. 17. Op. 25 No. 5. *Em.*  
 No. 18. Op. 25 No. 6. *Gism.*  
 No. 19. Op. 25 No. 7. *Cism.*  
 No. 20. Op. 25 No. 8. *Des.*  
 No. 21. Op. 25 No. 9. *Ges.*  
 No. 22. Op. 25 No. 10. *Hm.*  
 No. 23. Op. 25 No. 11. *Am.*  
 No. 24. Op. 25 No. 12. *Cm.*  
 No. 25. *Fm.*  
 No. 26. *As.*  
 No. 27. *Des.*

**Band IV. Balladen.**

- No. 1. Op. 23. *Gm.*  
 No. 2. Op. 38. *F.*  
 No. 3. Op. 47. *As.*  
 No. 4. Op. 52. *Fm.*

**Band V. Polonaisen.**

- No. 1. Op. 23. *Es.*  
 No. 2. Op. 26 No. 1. *Cism.*  
 No. 3. Op. 26 No. 2. *Esm.*  
 No. 4. Op. 40 No. 1. *A.*  
 No. 5. Op. 40 No. 2. *Cm.*  
 No. 6. Op. 44. *Fism.*  
 No. 7. Op. 53. *As.*  
 No. 8. Op. 61. *As.*  
 No. 9. Op. 71 No. 1. *Dm.*  
 No. 10. Op. 71 No. 2. *B.*  
 No. 11. Op. 71 No. 3. *Fm.*  
 No. 12. *Gism.*

**Band VI. Praeludien.**

- Praeludien No. 1—24. Op. 28.  
 Praeludium No. 25. Op. 45. *Cism.*

**Band VII. Sonaten.**

- No. 1. Op. 4. *Cm.*  
 No. 2. Op. 35. *Bm.*  
 No. 3. Op. 58. *Hm.*

**Band VIII. Walzer.**

- No. 1. Op. 18. *Es.*  
 No. 2. Op. 34 No. 1. *As.*  
 No. 3. Op. 34 No. 2. *Am.*  
 No. 4. Op. 34 No. 3. *F.*  
 No. 5. Op. 42. *As.*  
 No. 6. Op. 64 No. 1. *Des.*  
 No. 7. Op. 64 No. 2. *Cism.*  
 No. 8. Op. 64 No. 3. *As.*  
 No. 9. Op. 69 No. 1. *Fm.*  
 No. 10. Op. 69 No. 2. *Hm.*  
 No. 11. Op. 70 No. 1. *Ges.*  
 No. 12. Op. 70 No. 2. *Fm.*  
 No. 13. Op. 70 No. 3. *Des.*  
 No. 14. *Em.*  
 No. 15. *E.*

**Band IX. Rondos.**

- No. 1. Rondo. Op. 1. *Cm.*  
 No. 2. Rondo à la Mazurka. Op. 5. *F.*  
 No. 3. Krakowiak. Grosses Concert-Rondo. Op. 14. *F.*  
 No. 4. Rondo. Op. 16. *Es.*  
 No. 5. Rondo. Op. 73. *C* (für zwei Pianoforte).

**Band X. Scherzos.**

- No. 1. Op. 20. *Hm.*  
 No. 2. Op. 31. *Bm.*  
 No. 3. Op. 39. *Cism.*  
 No. 4. Op. 54. *E.*

**Band XI. Impromptus.**

- No. 1. Op. 29. *As.*  
 No. 2. Op. 36. *Fis.*  
 No. 3. Op. 51. *Ges.*  
 No. 4. Phantasie-Impromptu. Op. 66. *Cism.*

**Band XII. Variationen.**

- Là ci darem la mano. Op. 2. *B.*  
 Brillante Variationen. Op. 12. *B.*  
 Variationen über ein deutsches Thema. *E.*  
 Variation aus „Hexameron“. *E.*

**Band XIII. Phantasien.**

- No. 1. Grosse Phantasie über polnische Themen. Op. 13. *A.*  
 No. 2. Phantasie. Op. 49. *Fm.*

**Band XIV.****Verschiedene Werke.**

- Bolero. Op. 19. *C.*  
 Tarantelle. Op. 43. *As.*  
 Concert-Allegro. Op. 46. *A.*  
 Berceuse. Op. 57. *Des.*  
 Barcarole. Op. 60. *Fis.*  
 Trauermarsch. Op. 72 No. 2. *Cm.*  
 3 Ecossaisen. Op. 72 No. 3. 4. 5. *D—G—Des.*  
 Trauermarsch a. d. Sonate Op. 35. *Bm.*

**Band XV. Concerte.**

- No. 1. Op. 11. *Em.*  
 No. 2. Op. 21. *Fm.*

**Band XVI. Kammermusik.**

- Introduction und Polonaise für Pianoforte und Violoncell. Op. 3. *C.*  
 Trio für Pianoforte, Violine und Violoncell. Op. 8. *Gm.*  
 Sonate für Pianoforte und Violoncell. Op. 65. *Gm.*  
 Grosses Duo (Chopin u. A. Franck) Op. 15 für Pianoforte und Violoncell. *E.*

**Band XVII. Supplement.**

- II. Pianoforte-Stimme von Carl Mikuli, als Ersatz der Orchesterbegleitung zu:  
 Op. 2. Variationen „Là ci darem la mano“.  
 Op. 11. Concert No. 1.  
 Op. 13. Grosse Phantasie.  
 Op. 14. Krakowiak. Grosses Concert-Rondo.  
 Op. 21. Concert No. 2.  
 Op. 22. Grosse Polonaise.

**Leipzig, Fr. Kistner.**

Die Ergebnisse der Revision dieser Ausgabe sind Eigenthum des Verlegers.



Frau von LINDE gewidmet.



My hus

9/1

## Rondo.

F. Chopin Op. 1.

**Allegro.** (M.M. ♩ = 108.)

[illegible]



First system of musical notation, measures 1-4. Treble and bass staves. Fingerings: 2 5, 4 1 3 2 4 1 3 2 1. Dynamics: *p*, *f*, *p*. Trills (*tr*) in measures 3 and 4.

Second system of musical notation, measures 5-8. Treble and bass staves. Fingerings: 4 5, 2 1 4, 2 3, 1 4 1 3, 1 4 2 3, 1 4 1 3. Pedal point (*Ped.*) with asterisk in measure 5.

Third system of musical notation, measures 9-12. Treble and bass staves. Fingerings: 1 4 2, 1 4 1 3 2 4 1 3, 2 4 1 5 2 3 1 4, 1 3 2 4 1 5 2 3.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Dynamics: *cresc.* in measures 14 and 15. Pedal point (*Ped.*) with asterisk in measure 13.

Fifth system of musical notation, measures 17-20. Treble and bass staves. Dynamics: *cresc.* in measures 18, 19, and 20.

Sixth system of musical notation, measures 21-24. Treble and bass staves. Dynamics: *cresc.* in measure 22, *dim.* in measure 23. Pedal point (*Ped.*) with asterisk in measure 24.



Gis. Jao.

Più lento. (♩ = 132.)

cre - scen - do ritard. con moto espr.

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

5339. 5340.



*dim. e ritard.*

*cresc.*

*f*

5339.5340.

The musical score consists of six systems, each with a treble and bass staff. The key signature is three sharps (F#, C#, G#). The notation includes various ornaments (marked with asterisks), pedaling instructions (Ped.), and dynamic markings (dim. e ritard., cresc., f). Fingerings are indicated by numbers 1-5. The piece concludes with a final flourish in the bass staff.



A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, Treble and Bass. The key signature is one sharp (F#), and the time signature is 3/4. The music features a melody in the Treble staff and a supporting bass line in the Bass staff. The piece is marked "Ped." (Pedal) and includes several asterisks (\*) indicating specific performance instructions. The score is divided into measures by vertical bar lines, and the music concludes with a double bar line.

A musical score for a piano piece titled "The Rose Tree". The score is written on two staves, treble and bass clef, with a key signature of three sharps (F#, C#, G#). The melody is primarily in the treble staff, featuring a series of eighth and sixteenth notes, often beamed together. The bass staff provides a simple harmonic accompaniment with longer note values. The piece concludes with a "Ped." (pedal) instruction and a decorative floral ornament.

[illegible]

Tempo più moto. ( $\text{♩} = 108.$ )

Tempo più moto. (♩ = 108.)

The score is for a piece in 3/4 time, marked "Tempo più moto. (♩ = 108.)". It features a treble and bass staff. The bass staff has a continuous eighth-note accompaniment. The treble staff has a melody with various ornaments and a final flourish. The piece concludes with a double bar line and a repeat sign.



This page contains six systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The key signature is B-flat major (two flats). The notation includes various musical elements such as notes, rests, and dynamic markings. The first five systems include 'Ped.' (pedal) markings and asterisks indicating specific techniques or phrasing. The sixth system includes the dynamic marking 'mf' (mezzo-forte). The piece concludes with a double bar line and a key signature change to C major.

5339.5340.



First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with trills and slurs. Bass staff contains a rhythmic accompaniment with chords and single notes. Pedal points are marked with 'Ped.' and asterisks. A dynamic marking of *mf* is present at the beginning.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line with trills. Bass staff continues the rhythmic accompaniment. Pedal points are marked with 'Ped.' and asterisks.

Third system of musical notation. Treble and bass staves. Treble staff features a complex melodic line with trills and slurs. Bass staff continues the rhythmic accompaniment. Pedal points are marked with 'Ped.' and asterisks.

Fourth system of musical notation. Treble and bass staves. Treble staff continues the melodic line with trills. Bass staff continues the rhythmic accompaniment. Pedal points are marked with 'Ped.' and asterisks. A dynamic marking of *f* is present.

Fifth system of musical notation. Treble and bass staves. Treble staff continues the melodic line with trills. Bass staff continues the rhythmic accompaniment. Pedal points are marked with 'Ped.' and asterisks. A dynamic marking of *p* is present.

Sixth system of musical notation. Treble and bass staves. Treble staff continues the melodic line with trills. Bass staff continues the rhythmic accompaniment. Pedal points are marked with 'Ped.' and asterisks. A dynamic marking of *cresc.* is present.



First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various ornaments and fingerings (e.g., 4 1 2 1). The bass staff provides a harmonic accompaniment. Dynamics include *f* (forte) and *p* (piano).

Second system of musical notation, continuing the piece. It includes a *cresc.* (crescendo) marking. The treble staff has complex melodic patterns with fingerings, while the bass staff continues the accompaniment.

Third system of musical notation, featuring a *f* (forte) dynamic and a *calando* (diminuendo) marking. The treble staff has a melodic line with fingerings, and the bass staff has a rhythmic accompaniment. The lyrics "scen - do" are visible below the bass staff.

Fourth system of musical notation, featuring a *dolce e legato* (sweet and legato) marking and a *p* (piano) dynamic. The treble staff has a melodic line with fingerings, and the bass staff has a rhythmic accompaniment.

Fifth system of musical notation, featuring a *cresc.* (crescendo) marking. The treble staff has a melodic line with fingerings, and the bass staff has a rhythmic accompaniment.

Sixth system of musical notation, featuring a *cresc.* (crescendo) marking. The treble staff has a melodic line with fingerings, and the bass staff has a rhythmic accompaniment.



First system of musical notation, measures 1-4. Treble and bass staves with various notes and fingerings.

Second system of musical notation, measures 5-8. Treble and bass staves with various notes and fingerings.

Third system of musical notation, measures 9-12. Treble and bass staves with various notes and fingerings.

Fourth system of musical notation, measures 13-16. Treble and bass staves with various notes and fingerings.

Fifth system of musical notation, measures 17-20. Treble and bass staves with various notes and fingerings.

Sixth system of musical notation, measures 21-24. Treble and bass staves with various notes and fingerings.

Seventh system of musical notation, measures 25-28. Treble and bass staves with various notes and fingerings.



First system of musical notation, measures 1-4. Treble and bass staves with complex melodic lines and fingerings. Pedal points are marked with asterisks and "Ped." below the bass staff.

Second system of musical notation, measures 5-8. Includes fingerings, "cresc." and "dim." markings, and a final measure with a whole note.

**Più lento. (♩ = 132.)**

Third system of musical notation, measures 9-12. Markings include "calando" and "p a tempo". Pedal points are marked with asterisks and "Ped." below the bass staff.

Fourth system of musical notation, measures 13-16. Features trills and complex rhythmic patterns. Pedal points are marked with asterisks and "Ped." below the bass staff.

Fifth system of musical notation, measures 17-20. Includes trills and complex rhythmic patterns. Pedal points are marked with asterisks and "Ped." below the bass staff.

Sixth system of musical notation, measures 21-24. Includes trills and complex rhythmic patterns. Pedal points are marked with asterisks and "Ped." below the bass staff.



Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*diminuendo ritard.*

Tempo I. (♩ = 108.)

*pp* *mf* *mf* *p*

*mf* *Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

5339-5340



First system of musical notation. Treble clef with a key signature of two flats (B-flat, E-flat). The melody features trills (tr) and slurs. The bass line includes chords and single notes. Pedal points are marked with 'Ped.' and asterisks. A dotted line with an '8' indicates an 8-measure rest.

Second system of musical notation. Treble clef. The melody includes trills and slurs. The bass line features chords and single notes. Pedal points are marked with 'Ped.' and asterisks. A dotted line with an '8' indicates an 8-measure rest. Dynamics include *f* (forte) and *f* *Ped.*.

Third system of musical notation. Treble clef. The melody includes trills and slurs. The bass line features chords and single notes. Pedal points are marked with 'Ped.' and asterisks. Dynamics include *ff* (fortissimo) and *p* (piano).

Fourth system of musical notation. Treble clef. The melody includes trills and slurs. The bass line features chords and single notes. Pedal points are marked with 'Ped.' and asterisks. Dynamics include *p* (piano) and *f* (forte).

Fifth system of musical notation. Treble clef. The melody includes trills and slurs. The bass line features chords and single notes. Pedal points are marked with 'Ped.' and asterisks. A *cresc.* (crescendo) marking is present.

Sixth system of musical notation. Treble clef. The melody includes trills and slurs. The bass line features chords and single notes. Pedal points are marked with 'Ped.' and asterisks. Dynamics include *ff* (fortissimo) and *f* (forte).



# Claviermusik.

- C. Heuser.** *M. 8*  
Op. 21. 3 Stücke. . . . . 1—  
No. 1. Barcarole . . . . . 1—  
No. 2. Serenade . . . . . 1—  
No. 3. Capriccio . . . . . 1—  
Op. 27. 3 Stücke.  
No. 1. Canzonetta . . . . . 1—  
No. 2. Serenade . . . . . 1—  
No. 3. Rondo gracioso 1—
- F. Hiller.**  
Op. 97. Zur Guitarre. Impromptu . . . . . 1—  
Op. 122 No. 1. Etude. *Am* — 75  
— No. 2. Rondino capriccioso . . . . . 150  
Op. 126. 3 Phantasiestücke 3 50  
Einzeln:  
No. 1. Am Meerestrande 150  
No. 2. Lamentation . . . . . 1—  
No. 3. Waffentanz . . . . . 150  
Op. 130. 6 Stücke . . . . . 450  
Einzeln:  
No. 1. Ballade . . . . . 1—  
No. 2. Idylle . . . . . 150  
No. 3. Romanze . . . . . 1—  
No. 4. Rondino . . . . . 1—  
No. 5. Ghasel . . . . . 1—  
No. 6. Toccata . . . . . 1—  
Op. 131. Zur Dämmerstunde. Phantasiestücke 3—  
Op. 137. All' antico . . . . . 1—  
Op. 141. Zum Ausruhen. 6 leichte Jugendstücke. Heft I, II . . . . . je 2—  
Op. 154. Ghasel u. Walzer . . . . . 2—  
Op. 173. Zum Praeludiren. 50 kurze Impromptus . . . . . 4—  
Op. 198. Dudelsackstücklein 150  
Op. 201. Capriccio affettuoso 2—  
Impromptu. *Cism* . . . . . 1—
- R. Hofmann.**  
Op. 22. Blumenlese aus der Oper „Der Widerspänstigen Zähmung“ . . . . . 150  
Op. 23. Nachklänge aus der Oper „Der Widerspänstigen Zähmung“ . . . . . 2—
- O. Hohlfeld.**  
Op. 2. 2 Zigeunertänze . . . . . 2—
- Ed. Horn.**  
Op. 12. Skizze . . . . . 1—  
Op. 15. Aus dem Süden. 7 Stücke . . . . . 2—
- H. Huber.**  
Op. 14. 3 Stücke im alten Style . . . . . 250  
Op. 19. Serenade . . . . . 4—  
Op. 21. 3 Melodien . . . . . 2—  
Op. 26. Gedenkblätter . . . . . 3—  
Op. 34. 10 Albumblätter. Heft I, II . . . . . je 150  
Op. 35. Stimmungen. 7 Skizzen . . . . . 2—  
Op. 60. 4 Ländler zum Concertvortrage. No. 1 125  
No. 2, 3, 4 . . . . . je 75  
Op. 70. Miniaturen. Kleine Stücke . . . . . 3—
- S. Jadassohn.**  
Op. 3. 4 Salonstücke . . . . . 250  
Op. 25. 3 Morceaux de Salon 150  
Op. 57. Scherzo . . . . . 150  
Op. 62. Valse-Caprice . . . . . 1—  
Op. 63. Albumblätter No. 1—5 . . . . . je 1—
- A. Jaell.**  
Op. 39. Lohengrins Verweis an Elsa . . . . . 2—  
Op. 104. Caprice No. 1. *A* 150  
Op. 105. Caprice No. 2. *Em* 175  
Op. 125. Nocturne sentimental . . . . . 2—
- A. Jensen.** *M. 8*  
Op. 15. Jagdscene . . . . . 3—  
Op. 19. Praeludium und Romanze . . . . . 2—  
Op. 31. 3 Valses-Caprices.  
No. 1. L'Attraction . . . . . 2—  
No. 2. L'Inquietude . . . . . 150  
No. 3. L'Ingénuité . . . . . 150  
Op. 33. Lieder und Tänze. 20 kleine Klavierstücke. Heft I, II . . . . . je 250
- C. Isenmann.**  
Op. 71. Graziella. Mazurka-Caprice . . . . . 150
- A. Jungmann.**  
Op. 43. Im Walde. Phantasie über das Lied „Wer hat dich, du schöner Wald“, von Felix Mendelssohn-Bartholdy. . . . . 125  
Op. 79. Trémolo. Impromptu . . . . . 150  
Op. 257 No. 1. „Du bist wie eine Blume“. Lied von Ant. Rubinstein . . . . . 1—  
— No. 2. Der Asra. Lied von Ant. Rubinstein. 1—  
— No. 3. „O! wenn es doch immer so bliebe“. Lied von Ant. Rubinstein . . . . . 1—  
Op. 258 No. 1. Das Sternlein. Lied v. Fr. Kücken . . . . . 125  
— No. 2. Schlummerlied. Lied von Fr. Kücken . . . . . 125  
— No. 3. Liebesbote. Lied von Fr. Kücken . . . . . 125  
Op. 269. Valse de Salon . . . . . 125  
Op. 270. Nachtgesang. Tonstück . . . . . 1—  
Op. 271. Harfenklänge. Tonstück . . . . . 150  
Op. 284. L'Absence. Andante cantabile . . . . . 125  
Op. 285. La Fleur du Cœur. Mélodie . . . . . 1—  
Op. 292. 3 Tonstücke . . . . . 2—  
Op. 307 No. 1. Impromptu 1—  
— No. 2. Romanze . . . . . 1—
- A. Junkelmann.**  
3 Waldlieder . . . . . 1—
- W. Kienzl.**  
Op. 34. Romantische Blätter. 10 Phantasiestücke.  
No. 1. Gruss an Franz Schubert . . . . . 1—  
No. 2. Gedenkblatt (zum Todestage einer berühmten Tänzerin). . . . . 1—  
No. 3. Fahrender Schüler . . . . . 1—  
No. 4. Barcarole . . . . . 1—  
No. 5. In der Polen-Schenke . . . . . 1—  
No. 6. Wiegenlied . . . . . 1—  
No. 7. Schlaflose Nacht 1—  
No. 8. Ländler . . . . . 1—  
No. 9. Walzer . . . . . 1—  
No. 10. Erinnerungen . . . . . 1—
- Fr. Kirchner.**  
Op. 24. 4 Charakterstücke. Complet . . . . . 3—  
Einzeln:  
No. 1. Jagdhumoreske 125  
No. 2. Abendstille . . . . . 50  
No. 3. Fischerlied . . . . . 1—  
No. 4. Ständchen . . . . . 75  
Op. 25. Im Wald und auf der Haide. Tonbild . . . . . 75
- Fr. Kirchner.** *M. 8*  
Op. 26. Am Wiesenbach. Idylle . . . . . 1—  
Op. 27. Gondoliera . . . . . 75  
Op. 28. Ballscenen. Heft I 150  
Op. 30. Hesperus. Romanze — 75  
Op. 34. 2 spanische Charaktertänze.  
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